



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

finer quality being used for the divisions between the petals and for the seeds. These last may be terminated with small gold spangles or with French knots. The foliage leaves at the alternate extremities of the triangles should be worked with bronze gold silk, laid across from side to side, not quite close together, but allowing the green of the ground to show a glimmering through. They must then be outlined with two threads of Japanese gold sewn down with Maltese silk of the same tint, so that the stitches may be invisible. Veins of gold thread should then be worked over the silk.

The delicate tracery of lines between the roses and leaves should be worked in thick stem-stitch in the same bronze golds used for the calyx leaflets between the petals of the roses, the terminations brightening into pure golden tones and worked in satin-stitch. The powderings which repeat the centres of the roses should also be worked in stem-stitch with bronze gold silk, the seeds being French knots of pure gold silk. These knots should either be worked with a thick strand of silk, so as to make them larger and give a little more importance, or a larger knot, made by twisting the silk twice or more round the needle when making the knot.

The design of the triangles must be separately marked out on the strong linen or holland, always recommended for gold work. Brick-stitch, made with a treble row of double gold threads, not too fine, and stitched across with red silk, must be used and great care taken with the points of the triangles. If Japanese gold is used, which cannot easily be carried through the material, it must be finished as neatly as possible, and a strand of silk or of gold thread laid over the joinings in the direction of the point. After the gold work has been pasted and left to dry in the frame, it must be cut out and applied on the space left for it on the antependium. After being firmly stitched down all round and on both sides of the interlaced triangles it will probably be necessary to put a couching line of gold thread or fine cord to hide the stitches. If, however, this can be done by a line of dark red chenille or of dark green chenille a darker tone of the ground, it will certainly look richer.

When all is finished and a very little paste rubbed into the back of the work and allowed to dry slowly, the work may be unframed and the antependium made up. It will probably require an interlining of coarse and rather stiff linen, over which the work may be carefully tacked and the edge turned over about a quarter of an inch and herring-boned. The silk lining, which may either be green or red, should then be first tacked and then sewn on with invisible stitches. A gold fringe of two and a half or three inches may be sewn on, so as to lie on the antependium at the bottom. The space for this fringe should be marked on the silk before any work is begun and the centre struck for the design above it.

L. HIGGIN.

SUMMER EMBROIDERY.

EMBROIDERY in summer assumes a different aspect from that it wears in winter. All heavy materials, wools and silks, are banished, and the thickest textures are Bolton sheeting and duck, linens and open canvases being the favorite. The work chosen, moreover, must especially look dainty and attractive, for it becomes almost an accessory of the toilet on summer piazzas and in view of the gay throngs at the watering places. The more important dealers in embroidery materials make special preparations for the summer with these points in view. Among the things shown at J. B. Shepherd & Co.'s are Bolton sheetings in color. There was a dull moss-green tint, for instance, prepared for a sofa-pillow, divided by two strips of dull silver galloon into three stripes. In the centre was the ornament, an odd mediæval design wrought in heavy outlines of rope silk in two shades of red, and the interstices of the ornament darned in filoselle of the same color. Among similar pillows in other tints was one of red divided in the same way by silver galloon, the ornament, a conventional floral design, being heavily outlined in reddish brown rope silk, and this was retraced inside by a line of lighter red executed in buttonhole stitch, leaving small intervals between the upright portions of the stitch which extended inward—very effective work at a slight cost of labor. Other sofa-pillows had the outlines marked by soft but rather large chenille and woolen cords, that were kept in place by couchings of another tint in silk, with lighter embroidery stitches inside. Solid embroidery involves much labor and attention to stitchery, and there is little of such work in summer. Almost everything is done in outline, aided, perhaps, by buttonholing and darning.

Toilet-covers chiefly divide the attention with sofa-pillows. They are of fine white linen, and can be now bought with drawn-work borders stamped for the embroidery, which is usually in outline with linen floss or wash silks.

There is a revival of fine sheer, cream-tinted canvas. Bureau-covers of this can be bought with beautifully drawn borders, all ready for action. The embroidery is in the old-fashioned sampler stitch, and in old-fashioned colors. One of these was in dull

greens, olives, and yellows. Nothing could be more quaintly pretty. In addition to the border, the cloth was sprinkled over with small flowers in sampler stitch introducing faint tints of red.

The old-fashioned chair-strips in Berlin wool on canvas make popular summer work.

AN artistic kind of needlework, which should never be allowed to go out of favor, is the old-fashioned Macramé lace, made from Barbour's flax threads, which, by the way, are equally desirable for the making of Cluny, Russian and other broadly executed work of the kind so effective in decoration and furniture. The soft, natural hue of the flax is far better than any artificial coloring, and when relieved, for instance, against a lining of dark crimson or maroon, it is rich and harmonious. Such a combination was seen recently in an open-worked strip of Macramé lace for a mantel valance, finished with a deep knotted fringe of the threads. Nothing could have been in better taste for the purpose. Macramé lace work is almost as easy of execution as old-time knitting, and it would be good news to learn that it had been seen on the piazza of every house in the country this summer.

Treatment of Designs.

THE PORTRAIT STUDY (FRONTISPICE).

IN PAINTING IN OIL COLORS, begin by drawing carefully the outlines of the head and shoulders with a sharp-pointed piece of charcoal. Next secure the charcoal sketch by going over it with a little burnt Sienna and ivory black, mixed with a little turpentine. The shadows of the hair and face may be massed—that is to say, painted in one flat tone. A flat bristle brush of medium size will also be needed; rub the tones into the canvas, not allowing any more actual paint to show than is necessary.

The hair is treated in the same manner, and it will be well to rub in only the general impression of the darks, leaving the canvas to represent the light parts. Be sure that the features are all *in place*, though no actual details are needed in this first drawing.

It is always well to begin with the background, which can be laid in while the frottée or underpainting of the head is drying. In this underpainting, always keep before you the effect of the original study. Notice, for example, that the dark tones of the head are relieved by a lighter tone in the background, and so on. Let the background be of a light, warm blue-gray tone, painted loosely and yet with plenty of pigment.

Make the hair a light reddish brown, with pretty golden tints in the high lights, especially over the ear and forehead. The half tints are soft blue gray in tone and the shadows warm rich reddish brown. The girl's complexion is a pure ivory white, with a faint rose flush in the cheeks and softly tinted rose-colored lips. The eyes are of hazel brown and the eyebrows and lashes are light reddish brown.

The dress, of which very little is seen, is a warm light pink with a high collar of white muslin in the neck. A tea rose, with its creamy yellow tints, is fastened on the right side of her gown.

Begin by painting the background, or at least laying in its general effect, as this will materially influence the flesh tints. Use permanent blue, white, a very little ivory black, yellow ochre, light red and raw umber.

After the head is painted it is well to review the background, and the effect will be improved by adding a deeper tone of shadow behind the shoulders. In the deeper tones of shadow substitute burnt Sienna for light red; add madder lake, and use less white. Paint the hair with light red, raw umber, white, a little yellow ochre and a very little ivory black. In the half tints use permanent blue, and in the shadows substitute burnt Sienna for light red. For the local flesh tint in face and neck, use white, yellow ochre, vermilion, a little cobalt, and a little raw umber and a very little ivory black. In the cheeks add madder lake, and for the shadows omit vermilion and use only raw umber, a little white, yellow ochre, madder lake, light red and a very little ivory black. Where the shadows become deeper and warmer in tone, as over the eyes, behind the nose, under the chin, etc., substitute burnt Sienna for light red, and make the tones rich and warm in quality.

For the lips use vermilion, madder lake, a little white and raw umber. In the shadows add cobalt and a very little ivory black, omitting vermilion. The high lights in both upper and lower lips should be touched in smartly with a finely pointed sable brush of firm texture. The lower lip is always redder and warmer in tone than the upper. After painting the mouth in its local tone, add these crisp touches, using vermilion, madder lake, white—a little white and the least bit of ivory black to prevent crudeness.

For the dress use vermilion, white, madder lake, raw umber and a little ivory black. In the deeper shadows add burnt Sienna and a little permanent blue, omitting vermilion, which has no place in shadows. The white collar is painted in at first with a uniform tone of warm, delicate gray, the lights and shadows being added later.

Keep the lights for the last, as they lose their freshness if painted in too soon.

The brushes needed are: for general laying in, or first painting, large and medium flat bristle brushes. For small details and careful work in finishing use flat pointed sables, Nos. 6 and 10. For the first painting, which should be put on heavily, mix a little turpentine with the colors, as this causes them to dry quickly. After this, however, it is better to use French poppy oil as a medium. Very little is required, and this should be mixed with the colors on the palette before painting.

IN WATER-COLORS, the same general effect of color already given for oil painting may be used. Procure a sheet of Whatman's double elephant paper with a texture of medium roughness; it is better when painting a face not to use paper with too coarse a texture. It is well to stretch the paper either on an ordinary drawing board or else on a regular stretcher lined with

muslin. Directions for stretching water-color paper have been frequently given in these columns. If one can draw well enough to sketch in the design lightly with a finely pointed charcoal stick, this is, of course, the best way; otherwise it will be better to transfer the outlines of the head and shoulders. To do this it is only necessary to "scribble," so to speak, on the back of the paper with a rather soft lead-pencil, and then go over the outlines with a fine steel knitting-needle or etching pencil. The "scribbled" paper is placed beneath the design to be transferred, face downward, on the water-color paper. The pointed instrument is then used to follow carefully the outlines of the design; and when the paper is removed, a complete tracing should be found beneath.

The knitting-needle may be considered a strictly feminine device, but is really much better than to trace the outlines with a lead-pencil, which, if carelessly used, may injure the design.

The paper should be moistened all over, before applying the color, with pure water, and a clean, large, round brush should be used to wash in the background.

The moist water-colors in pans or tubes are, of course, to be used. If transparent washes are employed, which, as a rule, is considered the best method of painting on the rough, heavy English paper, no white pigment is allowed, though for decorative painting on textile fabrics Chinese white is an indispensable foundation, and should also be mixed with all the colors to give "body" to them.

The few changes made between the oil and water-colors given for painting this charming study are as follows: Substitute sepia in water-color for bone brown in oil. Cobalt will be found more generally useful in water-color than permanent blue, and rose madder will also prove a better color than madder lake if one does not care to buy both. Lamp-black is an excellent color for toning backgrounds, flesh and drapery generally, and will well replace the very useful ivory black of oil color.

The brushes needed for water-color painting are: one large round "wisher" of dark or mixed hairs, also two or more graduated camel's-hair (*not sables*) for general details; and one or perhaps two little finely pointed camel's-hair brushes for small details in finishing, especially about the eyes, nostrils, ears and mouth.

THE POPPIES AND MORNING-GLORIES.

THE background may be a light warm blue gray, with touches of purple in the shadows. The poppies are red and dull pink, with deep purplish black tones in the petals near the centre. In order to make the composition harmonious and agreeable, it will be well to make the upper poppies red and those nearer the morning-glories pink; though, of course, the colors should be so arranged as to avoid abrupt effects. The morning-glories are soft white, with stripes of pink and purple; a little pink is seen on the edges, especially in those which are nearer the pink poppies.

IN PAINTING IN OIL COLORS, first sketch the general outlines of the design with a stick of charcoal, sharpened to a point.

Do not attempt to put in too many details at first, but be careful to secure the general proportions, and place each flower in its proper place. If one has not the requisite knowledge to draw the design correctly, it will be better to trace the outlines.

Begin with the background, and paint this with raw umber, white, a little permanent blue, light red and ivory black. In the lighter parts add a little yellow ochre and madder lake, omitting raw umber. In the deeper shadows substitute burnt Sienna for light red, and add more madder lake and permanent blue. The red poppies are painted with vermilion, madder lake and white, qualified with a little ivory black for the local tone. In the shadows add light red and a little permanent blue. The surface lights, which are seen where the petal turns over, are cool blue gray; these are very important, and are often overlooked or omitted by careless painters. The actual "high lights" are quite different, and generally suggest merely a light shade of the local tone. The reflected lights should also be studied with attention, as they give transparency to the petals. Paint the gray surface lights with white, ivory black, permanent blue, yellow ochre and light red.

The pink poppies are cool and gray in tone; the lights are almost white, and the half tints are soft purplish gray. The dark spots near the centre in both the red and pink flowers are a dull purple black. The colors needed for the pink flowers are madder lake, white, a little yellow ochre and a very little ivory black in the local tone. In the shadows add raw umber and light red, with a little permanent blue. For the dark places near the centre, use ivory black, madder lake and permanent blue. In the surface lights use a little yellow ochre and silver white, with a very little madder lake and the very least bit of ivory black. The stamens are a deep black gray, with a purple tinge in parts. Paint these with ivory black, light red, permanent blue, white and yellow ochre.

The green leaves and buds of the poppies are much grayer and cooler in color than those of the morning-glories; their stems are also very light and blue gray. To paint these, use permanent blue, white, ivory black, a little light cadmium and light red. In the shadows substitute madder lake for light red, and add raw umber.

The morning-glories should be painted in at first with a general tone of very light warm gray, and the high lights and other details are added afterward. For this general (or local) tone of gray, mix white, yellow ochre, a little permanent blue, madder lake and a very little ivory black. In the shadows add burnt Sienna and use less white. The pure high lights are touched in boldly with white, a little yellow ochre, and the very least quantity of ivory black to prevent crudeness. The pinkish purple stripes are painted with madder lake, white, a little permanent blue or cobalt, qualified with a very little raw umber and a touch of ivory black. In the shadows add burnt Sienna and raw umber. The green leaves of the morning-glory are a medium shade of warm bright green. The stems show more yellow than the leaves, and are very light in quality of color. For these greens use

white, Antwerp blue, light cadmium, vermillion and ivory black, adding raw umber and burnt Sienna in the shadows.

The brushes needed are large, medium and small flat bristle brushes for general work, and for small details in finishing, use flat pointed sables, Nos. 6 and 9.

IN WATER-COLOR PAINTING the same list of colors may be used as has been given for oil painting. For the lights the paper may be left clear, or else they may be taken out by wetting the spot with clean water and then applying clean, thick blotting-paper. For the general washing in of tones use plenty of water and a large, round brush of dark or mixed hair, and for small details have on hand several good camel's-hair of assorted sizes, from medium to very small. Keep always by you a sheet of clean blotting-paper, to absorb the extra drops from the washing, which should be allowed to flow freely on the paper at first. A clean, soft cotton rag will also be found very useful.

THE COLORED STUDY OF FERNS.

THIS charming study of ferns is intended principally for the use of amateurs and students in showing them the modern methods of painting from nature. It may, however, be utilized in many ways for decorative effects, as the composition is both graceful and simple, and can easily be modified and altered to suit the taste of the artist.

FOR PAINTING IN OIL COLORS use canvas which is single primed and well stretched on a wooden stretcher. Begin by sketching in carefully the principal forms of the design, leaving all details for the second painting. Use charcoal sticks sharpened to a point, and, to secure the drawing, later, go over the charcoal lines with a small, pointed sable brush filled with burnt Sienna and ivory black diluted with turpentine. This will dry very quickly, and in the mean time paint the background, which is a tone of gray brown, light above, and shading into deep, rich tones in the lower part of the picture.

It is well to begin by laying in—i.e., by painting in a simple manner—the general effect of light and shade throughout the whole composition. The smaller details should be put in afterward, to preserve the desired simplicity of effect. Do not attempt to get the exact outlines of the ferns at first, but strive to give their general forms.

The colors needed for the background are bone brown, white, yellow ochre, a little permanent blue, and light red, adding burnt Sienna and omitting light red and yellow ochre in the deeper shadows at the lower part, and also adding a little madder lake.

The warm greens seen, which give the local tint of the ferns, are painted with white, light cadmium, a little Antwerp blue, vermillion and ivory black. In the shadows omit vermillion and add burnt Sienna. The brilliant touches of very light green may be painted with Schönfeldt's light zinnober green qualified by white, vermillion, light cadmium and black. The cool blue greens seen in some parts are painted with permanent blue instead of Antwerp blue; add to this white, a little cadmium, madder lake and black.

Paint with plenty of color, and use flat bristle brushes of medium small size for the general work. The small details and finishing touches may be put in with small, flat-pointed sables, Nos. 5 and 9.

An excellent medium is French poppy oil. Mix a little with the paints before putting the tones on the canvas.

TO PAINT THE STUDY IN WATER-COLORS, stretch a piece of Whatman's double elephant paper in the manner often described in these columns. Wash the whole surface over with clean water, using a large brush. When this is dry, sketch in with a finely sharpened charcoal point the general outlines of the design, dusting off the superfluous charcoal with a soft cloth.

First wash in the general tones of the background with a large, soft brush. For this use sepia, cobalt, raw umber and light red. Make the first wash of a rather light tone, about that seen in the right upper corner, and when this is dry go over it with darker washes until the desired shade is produced. Add yellow ochre in the warmer tones, and burnt Sienna in the deeper parts at the left and toward the bottom.

Let the background dry before painting the ferns. The same colors may be used for these as were just given in the directions for painting this study in oils. The few following exceptions may be made in the palette: Cobalt in water-color is more useful than the permanent blue given in the oil colors; sepia will replace bone brown, and lamp-black in water-colors is much better than ivory black. Use plenty of water in mixing the washes, and have a large, round brush of dark or mixed hair for washing in backgrounds or any large spaces.

For details and finishing several camel's-hair brushes of different sizes will be needed, say three, from medium to very small, the latter for putting in the stems and fine small touches under the edges and fronds.

Remember that each wash must be dry before painting over it, and that less water is needed in the deeper tones than in the first general washes. The high lights may be taken out by wetting the paper and applying a piece of thick, clean blotting-paper, cut to a point for small lights, or laid flat on the wet spot for large places.

THE recent exhibition by the life modelling class of the Art Students' League of New York was full of promise, although the organization has not long been in existence. The instructors are Augustus St. Gaudens and George T. Brewster. It is generally understood, we believe, that wood-carving is included in the course of instruction.

THE Gotham Art Students, beside their exhibition of students' work, recently held one of drawings and sketches for decorations by Mr. La Farge. Among these were photographs of recent panel paintings and water-color studies for similar works, and for stained glass. Several of the last-mentioned studies had not previously been shown to the public.

AMONG recent minor exhibitions, that of autographs at the Grolier Club was one of the most interesting. It included specimens of original scores by Beethoven, Mendelssohn and other great musicians; letters of Victor Hugo, Thackeray and Keats; and portions of manuscript "copy" by Carlyle, Longfellow and by many living writers more or less known to fame. Of others, an exhibition, or rather a private view of several sets of original drawings for recent French illustrated works, was had at Duprat's. Among the drawings shown were Lalauze's for Perrault's Fairy Tales and those of Paul Avril for Uzanne's "Miroir du Monde."

& Co., that, though good, is not the best. Outside of the minor French dramatists of the old régime, no one, we believe, has better grasped the spirit of French aristocratic ideas of honor, or shown a keener appreciation of the useless virtues and inexcusable vices which they inculcate or permit, than he has in the tale of "The Marquis de St. Palage." The title story and one other, "The Baroness Helena von Saarfield," illustrate different phases of the monstrous self-conceit of German artists. Two others, "A Story of a Boy and a Girl" and "An Apologue" interest principally through the charm of the author's style.

MARRIED love and theology in a sleepy new England farming village would seem to be sorry materials for a modern romance, yet Margaret Deland contrives with them to hold the reader's attention through the four hundred and seventy pages of JOHN WARD, PREACHER, published by Houghton, Mifflin & Co. The miracle is wrought by the selection of types of character which it requires a bold as well as delicate hand to portray. The preacher, a modern Jonathan Edwards, his wife Helen, whom he discards because she will not believe in the Calvinistic hell, and all of their friends and acquaintance are so drawn as to present a perfect picture of life in one of those out-of-the-way communities where New England Puritanism still lingers. The author's style is quiet and graceful, with a reserve of force which she knows how to employ on occasion.

A BRIEF HISTORY OF JAPANESE BRONZE has just been published by the author, Mr. Edward Greer. It gives, in the form of short notes, some account of the prehistoric, legendary, Buddhist and more recent bronzes of the empire. It is illustrated with a number of process engravings of bronze fountains, temple bells and lamps, mostly of the Tokugawa and modern periods. Mr. Greer does not believe that Japanese art is dead, but that, with the revival of native patronage, it will take on a new form as charming as any of the past.

New Publications.

THE APRIL PORTFOLIO (Macmillan & Co.) has an etching by C. O. Murray, of Shrewsbury Bridge, after the picture by T. Hearne, and a reproduction of Rembrandt's etching, "The Presentation in the Temple." There is also a photogravure of "A Berwickshire Landscape," by Thomas Scott. The number for May contains "The Card Players," etched by G. M. Rhead after Hendrik Sorgh; a mezzotint of St. Mary Redcliffe Church, and a drawing of Charlecote House. The series of interesting articles on the early English water-colorists is continued, with excellent process fac-similes after Turner and Girtin, and there are papers on the seventeenth century halls of West Yorkshire and on some architects of the English Renaissance.

L'ART (Macmillan & Co.) for the first half of May is devoted to the Salon. We notice with pleasure the considerable place given to American painters. Ridgway Knight's "Calling the Ferryman" is illustrated by a full-page reproduction of a crayon drawing by the artist. George Hitchcock's "Annunciation" is also illustrated, and there is a splendid etching, by Chauvel, after his "Tulip Culture," which was illustrated in a full-page drawing by the artist himself in The Art Amateur last month. Other full-page plates are of Haquette's "Herring Fisher" and Flameng's studies for his decorations at the Sarbonne. Of the numerous lesser illustrations we can mention only those of the pictures by Yon, Boudin, Berton, Lapostelet, Japy, Maignan and Laurent-Ysell. The number for the second fortnight of May is devoted to the sculpture at the Salon.

THE MAGAZINE OF ART (Cassell & Co.) for June is a particularly attractive number. There is an illustrated account of the great English picture mart—Christie's; a paper on Jean Jacques Henner, by Frederick Wedmore, also illustrated; and one on the celebrated "Peter Pindar" (Dr. John Wolcott), considered as an art critic. Professor Church has some valuable remarks about the influence of light on water-colors, and George Clausen argues that the English school of art is not in danger from foreign influences, but is rather in great need to profit by them. The full-page plates are an etching, by James Dobie, of Walter Longley's pathetic picture, "Betrayed," and a wood-cut by M. Haider after Louis Leloir's "Promenade."

IN the COURRIER DE L'ART, M. Edmond Bonaffé has begun a second series of the amusing disquisitions upon matters of art, of which the first series has been published in book form under the title of "Propos de Valentine."

THE REVUE DES ARTS DECORATIFS contains the reports of the juries of the ninth exhibition of the "Union Centrale," and an interesting letter on fashion in jewelry, by M. Josse. The illustrations have much merit, yet the editor promises much better in future, the Society of the Union Centrale having resumed full control of the magazine.

THE WOMAN'S WORLD, the handsomely printed monthly magazine launched last winter by Cassell & Co. under the editorship of Mr. Oscar Wilde, improves with each successive issue. One of the most interesting articles has been that on "Carmen Sylva," the nom de plume of the poet Queen of Roumania. The more recent paper on modern Greek poets seems to be less in the legitimate line of this particular magazine. It is noticeable that the articles on dress—without which, of course, a Woman's World would be little better than a dreary waste—are illustrated with much more taste than one finds in mere "fashion plates." We suspect that the editor must take a personal interest in them.

THE DICKENS AQUARELLES are "twelve original character illustrations by 'Stylus,'" in a neat portfolio, published by J. W. Bouton. They are facsimiles of flat-tinted pen sketches of the chief personages in The Pickwick Papers, and, presumably, will be followed by similar illustrations of other of the works of Dickens.

SARA CREWE; or, What Happened at Miss Minchin's, by Frances Hodgson Burnett (Charles Scribner's Sons), although hardly likely to equal in popularity the author's "Little Lord Fauntleroy," whose success was phenomenal, is without doubt one of the most charming books for children that has been published for years. A little girl is the heroine, and it is her name that gives the title to the book. What a very hard time she had at Miss Minchin's boarding-school after the death of her father, who left no funds to pay for her keeping there; how brave and self-reliant the little creature was; what a comfort she found in the companionship of "Emily," her doll; how a mysterious gentleman from India who lived in the neighborhood took an interest in her, and what came of it—all must be read to be appreciated. We do not mean to spoil the story by giving the plot of it. Mr. Birch, whose admirable illustrations to "Little Lord Fauntleroy" added so much to its charm, again acquires himself most creditably in reflecting in his work the spirit of the story. We would only add that if the reader is thinking of making a present to a little girl, this is just the book to give her.

OF the five stories by J. H. Shorthouse printed under the title of the longest, A TEACHER OF THE VIOLIN, by Macmillan

Correspondence.

THE ROSE STUDY IN CHINA PAINTING.

SIR: Please publish the Lacroix colors for the colored rose study published in your June number. I want to put it upon a large porcelain plaque. What colors shall I use for the dark rich red of the flowers and the brownish red color seen in some of the shadings of the rose in the lightest part of the background? There is also a gray shade on some of the green leaves I would like explained. Describe the background coloring also, and you will oblige.

M. M. S., Canon City, Col.

Deep red rose tints are the most difficult of all colors to obtain in minerals. The nearest approximation to the oil colors used for the red roses in the June number is "carmin No. 3 foncé," with fifteen per cent "jaune orangé." Grade the strength to suit the light and medium tones, then shade over the deepest tones with "pourpre riche." A little more "jaune orangé" may be touched where the "brownish red color" appears. For the gray tones use one third "noire d'ivoire" and two thirds "bleu ciel clair." The greens are "vert de vesse," "vert No. 5 pré," "vert No. 1 brun," and "vert No. 7 noir." For the background use "ocre," with a very little "noir d'ivoire" clouded in upper right corner, and shade richly with "violet de fer."

HINTS ABOUT WOOD-CARVING.

F. G. S., Cambridge, Mass.—You might try one of the carved picture rail designs given in the present number; or if you would prefer to make your maiden effort on a panel, take one of well-seasoned inch walnut, from one to two feet long, and about ten inches wide. Get smooth wood, of fine, even grain, not to add the total depravity of "cross-grain" to the other initiatory perplexities of carving, and have a carpenter dress it on both sides. You should have a carving bench, which should be very solidly made, thirty-four inches high and twenty-four inches wide and four and one half feet long. This is a convenient size, though these dimensions are not arbitrary, and may be modified to suit the various conditions of amateur work. But the bench must be very solid, and should have a shelf or drawer underneath for tools. Another good way to keep tools is to slip them through little strips of leather tacked against the wall back of the bench. A wooden vise, as on a carpenter's bench, is very useful, though it may be dispensed with. Of course carving may be done by clamping the work to an ordinary table, but it will be found fatiguing, being too high for sitting and too low for standing. And the pupil who fairly gets to carving will find himself standing much of the time in order to secure greater freedom of motion with the arms. A high stool, to bring one to the height of the bench when sitting, should be provided. The work must be firmly fastened to the bench; wooden hand-screws, such as used by carpenters, are good. More easily managed, and just as serviceable, since, no matter how large a piece of furniture may be attempted, only one piece of wood is carved at a time, are the ordinary iron carriage clamps, which can be procured at any hardware store at a cost of fifty to seventy-five cents. It is better to get two of these, as one will sometimes need two in working on a long panel; get clamps that will take in not less than four inches of wood, to include thickness of bench and of working panel, and get the "adjustable" screw, which will fit itself to and hold a curved surface.

SPINDLE AND LATTICE WORK.

SUBSCRIBER.—Spindle-work such as you refer to as shown in the "Cozy Corner" illustration may be bought of Nopper & Horneck, 406 East Thirtieth Street, New York. Japanese lattice-work may be bought at Valentine's, Broadway, near Eighteenth Street.

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 19.—No. 2.

NEW YORK, JULY, 1888.

{ WITH 9-PAGE SUPPLEMENT,
INCLUDING COLORED PLATE.



PORTRAIT STUDY. BY ELLEN WELBY.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND WATER-COLORS, SEE END OF THE MAGAZINE.)

[Copyright, 1888, by Montague Marks.

POPPIES. BY VICTOR DANGON.
(FOR TREATMENT IN WATER AND OIL COLORS, SEE PAGE 47.)



